



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

## VISIT OF MR. KENYON COX.

The eminent painter and critic, Mr. Kenyon Cox, who delivered the Scammon Lectures during the spring months, devoted much of his time while in the city to the work of the school. Mr. Cox not only conducted painting classes himself, but took a keen interest in the general plans of the school, and gave most valuable advice and assistance to the classes in mural painting. Mr. Cox also found material for a number of fine critical articles, two of which have already appeared in *The Nation*; the first of these dealt with the relations of the Institute to the city and to the various organizations which have gathered to the support of the Institute; the second, with the work of placing mural decorations, painted by students, in public school buildings—a work in which Mr. Blashfield, on his last visit, also expressed keen interest.

In his first article Mr. Cox speaks favorably of the concentration of the various artistic activities of Chicago in one place, and of "the friendly co-operation of artist and layman, of the millionaire and the man of modest or less than modest income, in all efforts for the betterment of artistic conditions." He gives the following summary of the activities of the Institute:

"It is a museum with permanent collections which are rapidly assuming considerable proportions; it is an art school which is the largest in the country, measured by the number of students who attend its classes, and one of the best, judged by the standard of work attained; it is a lecture bureau which provides lectures on artistic subjects for almost every day during the winter; it is a library of books on art and of photographs of works of art; and it is an exhibiting body which holds several important annual exhibitions besides a

constant succession of special exhibitions of one sort or another. At the moment of this writing its galleries contain no less than five separate exhibitions, and even a single work of any general interest is likely to be seen there before it goes to its final destination. It is little wonder that plans are under immediate consideration for extending the building of the Institute out over the railway tracks to the lake front, at the same time that the completion of the present building by the erection of a central dome is in contemplation. No one seems to have much doubt that the money for both additions can be obtained.

"The various forms of the Institute's activity may have to be separated at some future time, and the combination of a permanent museum with galleries for temporary exhibitions may have to be broken up, but at present it has great advantages. The permanent collections attract visitors to the exhibitions and the exhibitions call attention to the permanent collections. All exhibitions are in the same centrally placed and easily accessible building, and there are always exhibitions to see, so that the attendance is large and, on the three free days of each week, runs up to four or five thousand."

The fortunate though wholly unofficial association with the Cliff Dwellers is appreciated by Mr. Cox, and he concludes with a clear and authoritative statement of the work and intentions of the Friends of American Art.

In his second article, Mr. Cox deals with the technical phases of the subject, and while maintaining a severely critical attitude in regard to the decorations thus far produced by the students, he comes to a sympathetic conclusion, both in regard to the usefulness of the works which he inspected, and in regard to the value of study in this field to the students and the art school at large.